

NEWS AND GOSSIP OF THEATRES



NORMAN TREVOR
in "Forever After"

Forever After" who continues to be a living refutation of the charge that this is an age of specialization, for not only are her talents diversified, but her tastes as well. From her rising hour until the last bow in the last scene at the Playhouse Miss Brady is working or studying. And she combines the two in remarkable fashion.

First there are the movies, taking up the morning and most of the afternoon. Then comes an hour devoted to the singing lesson, then a short session with the French teacher. This schedule with a performance of "Forever After" to follow apparently admits of little else, but it was discovered she somehow finds time to see her friends and to cram in an amount of reading that puts to shame many who think their days are full.

"My tastes in reading are catholic," said Miss Brady answering a question as to what she read and how she found time to read anything. "I read several magazines. I read Stephens and George Moore. All these whenever I have a few minutes during studio waits or between the acts or after the

Brooklyn Theatres.

MAJESTIC—Oliver Morosco will present Leo Carrillo with Grace Valentine in the Hattis costume comedy, "Lombardi, Ltd.," for one week, and it is expected there will be a perfect furor of fashions in Brooklyn.

MONTAUK—Bernard Daly will appear in "Sweet Innisfallen," which demonstrates convincingly that a lad with a good Irish tenor need fear nothing.

performance or in my car going to the studio or the Playhouse.

"I have read recently 'Crock of Gold,' by Stephens; Hansa's book 'The Four Horsemen of the Apocalypse'; 'A Story Teller's Holiday,' by George Moore; Arthur Symonds's poems, a strange book by James W. Cabell called 'The River in Grandfather's Neck,' and just now I am reading 'Simoon,' by Strindberg.

"The magazines? Oh, they are not many. You see, I have to leave time for my singing lessons and the French lessons. I have studied Spanish and Italian, and I like to keep brushed up in those languages, too. A person ought to be versatile.

"In this country we ought to read more, go to the theatre and moving pictures more, to the opera much more frequently. Included in the curriculum of required subjects in our schools should be music, not as harmony, but as history, as art; there should be instruction in art, not to make artists, but to make observers; there should be dramatic study, not to make actors or playwrights, but to make audiences.

"Understand, please, I'm not preaching this way because I want folks to think I'm a highbrow. I try to apply my theories to myself before I mention them to others.

So if you should see a long, lean limousine black as a German ink, threading its way through the traffic, and if there should be a strikingly youthful, pretty girl in it reading an important looking book, you will know it is Alice Brady practicing what she preaches.

You recall that affection of the fine ladies and gentlemen who wanted every one to be sure to notice how really fine they were back in the mid-Victorian period? They never by any chance—if they didn't forget—pronounced the letter "r"—used "tw" instead. When they "crossed" the Channel, for instance, it was "vewy wough." Dickens records it and so does Thackeray and other novelists.

Well, here in America it is generally supposed that that curious habit went out with bustles and side whiskers and such things, but apparently it hasn't. Barrie says it is still extant and makes it a characteristic of his fine lady, the snobbish and insolent Lady Caroline Lancy, so beautifully played by Violet Kemble Cooper in "Dear Brutus" at the Empire Theatre. Lady Caroline thinks the number of "winers" Motley, the butler, has stolen ought to be stated and she can't understand what a man's "winers" have to do with his age. And after she has been in the magical Forest of Second Chance, where she has as many "r's" as the next one and where she is happily snobbish to the vulgar and dishonest Motley, who has turned financier, she comes to, as some one remarks, with a "wush."

J. H. Brewer, the English actor who came to America to play Loh in "Dear Brutus" and who is an intimate acquaintance of Barrie, was asked the other day if this affection is still prevalent in England. "Oh dear yes," replied he, "among a certain class of ultra precious snobs. It's quite their distinguishing mark. Barrie wanted it brought out plainly that Lady Caroline was of that class, and at the rehearsal of the play in London he was particularly insistent upon it."

There is probably no man in America better posted as to the traditions of the classic Gilbert and Sullivan operas than William T. Carleton, now in the tabloid "Pinafore" at the Hippodrome. Carleton has been for many

years a prominent figure in the world of music. He came to this country as the leading baritone with Clara Louise Kellogg and later for fifteen years headed his own opera company. The role of Sir Joseph Porter, which he is singing in the tabloid "Pinafore," which is a feature of "Everything," he originally sang in the all star production of "Pinafore" of a few years back, in which DeWolf Hopper was Dick Deadeye.

But long before that, in the days when the American stage was literally flooded with garbled and distorted versions of Gilbert and Sullivan operas, when no less than eight companies, including one colored and two juvenile, were presenting what purported to be "Pinafore" in different American cities, it was Carleton's privilege to appear in the first authentic American versions of "Patience," "Iolanthe" and other of the famous operas. D'Oyly

Harvey to produce. It failed and Mr. Strong came to New York to try again.

Charles Frohman took his next play, "The Father of the Wilderness," and put Francis Wilson in it for a season. To this star Mr. Strong gave a manuscript of "Drums of Oude." Wilson liked the play and turned it over to Frohman, who took it to London with him. There C. F. found Barrie looking for a short piece to put on with two of his own. Between them Strong's "Drums of Oude" had a showing.

Next came "The Toy Maker of Nuremberg," done at the Garrick Theatre in 1907 by Frohman, and one of the first American plays this manager ever produced. The next season Cyril Maude presented himself in it in London and Strong produced a new play, "The Pied Piper," in New York, written for Mansfield, but turned into a comic opera for De Wolf Hopper when Mansfield died.

When Belasco decided to Americanize "The Good Little Devil," a play by the Rostands, he gave the adaptation to Austin Strong. With Mary Pickford in the principal role the play had a success in New York in which the Rostands, Strong, Belasco and the Pickfords, fresh from the films, had an equal share of glory. "Bunny" after "The Lion's Claw," in 1914, was Strong's next Broadway play, and then he went to work on "Three Wise Fools," known until just before the opening as "Three Wise Men."

The playwright had known Winchell Smith for some time, but as Mr. Smith was out in town when he had completed his first outline of "Three Wise Fools," Strong went to call on his partner, John L. Golden. He gave him a brief outline of the plot and characters, and when Strong left the office he took with him the manager's check for \$1,000 and a promise to produce his comedy. This play has been running at the Criterion Theatre since October.

Gertrude Vanderbilt Listen Lester.

Carte of the Majestic Theatre, London, was the producer especially selected to put on the operas at the Standard Theatre in New York and Gilbert and Sullivan themselves came to this country to view the results, being anxious that American theatregoers should at length see the operas in all their original splendor.

THE author of "Three Wise Fools" and several other plays that have been produced on Broadway is Austin Strong, a relation of Robert Louis Stevenson, with whom much of his boyhood was spent while the famous writer was at Valhalla. Born at San Francisco, Mr. Strong was taken to Honolulu, Australia, Samoa and New Zealand, where his education progressed in widely diversified environments, ending with his graduation from the English College, New Zealand.

While always conscious of the attraction the stage held for him, Mr. Strong began by studying landscape architecture, leaving out the largest park in New Zealand and journeying to France and Italy for a post-graduate course. In his leisure moments he worked on plays. One of these, "The Exile," written in collaboration with his uncle, Lloyd Osbourne, he took to London and induced Martin

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BROOKLYN VARIETY.

ORPHEUM—Gus Van and Joe Schenck, who have shown the whole world what Brooklyn can do with a pinna, will make that thorough delicious with their latest song numbers. Alan Brooks, with his comedietta, "Dollars and Sense," will reveal the end of change, especially in domestic relations. Josie Heather, the English comedienne with the Scotch name, will sing songs, with William Casey and Bobby Murphy, Nichols and company will offer "The School of Acting," which is said to occupy the place in the two a day which is filled in the legitimate by "The School for Scandal."

BUSWICK—Mme. Petrova, who is following her physicians' advice and making, in her vaudeville, will, the press agent states, merely display "sensational beauty, remarkable dramatic ability and an exceptionally ingratiating personality." The Belleclair Brothers will try to do the same while looping the loop.

STAR—Charles M. Baker's "High Flyers" is branded as new in every respect, including the chorus, which is expected to show better form than even the wrestlers on Tuesday evening.

AMUSEMENTS. B.F. KEITH'S PALACE. Broadway and 47th Street. EVERY NIGHT. 25c to \$1.00. 1,000 ORCH. SEATS. 1,000. Except Sat. Sun. and Holidays. TWO BIG CONCERTS SUNDAY, 2 & 3 P.M. Beginning Monday, April 15th. ENLIGHTENED ENTERTAINMENT. Welcome Return of a Good Soldier & Great Entertainer, Stronger in Personality, Prestige and Artistry. "THE TWENTIETH CENTURY COMEDIAN" In an entirely new act wherein he sings, dances more gracefully and originally, and is sure in comedy than before the war. "A vastly improved Bernard Granville."—Press.

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MAUD LAMBERT & ERNEST R. BALL. Musical Comedy Favorites—The Popular Composer. EXTRA ADDED ATTRACTION. FELIX ADLER. Amused By "What Pools We Mortals Be." FRANCES A. ROSS. EXTRA ATTRACTION. E. F. ALDER Presents "A R T Y." In spirit by Walter Presented in Life. ADDED ATTRACTION. BENNETT & RICHARDS. "Dark Clouds." EXTRA ATTRACTION. ALICE EIS. A Series of Original. Ed—Gallagher & Rolley—Joe. "The Battle of What's the Use." LEON GAUTIER. CHIEF CAPOLOCAN. Sensational Indian Baritone. ENLIGHTENED DE LUXE. FRICKLAYSERS. KINOGRAMS.

MME. MARGUERITA SYLVA. Prima Donna Chicago Opera Association, Society American Singers, Paris Grand Opera and Paris Opera Comique, in a Repertoire of New Exclusive Songs.

CENTURY. THEATRE, 62d St. & Central Park West. Phone Columbus 8800. Evenings 8:15. Matinee Wed. & Sat. & Sunday, 2:15. MORRIS GERT. ??? HAVE YOU SEEN ??? THE 27th DIVISION'S BIG MUSICAL SUCCESS. "Let's Beat It" LAUGHTER AND MUSIC IN EVERY LINE. AN ALL-SOLDIER PRODUCTION. "As Good and Better Than Professionals."—Alan Del. "Especially the Musical Numbers and Dancing Boys Are Simply Great."—George M. Cohan. All profits to be administered by the Division Fund for the Benefit of the Division and its men.

GREATEST FIELD DAY EVER HELD IN U.S. POLO GROUNDS. CAPACITY 35,000 (Donated by N.Y. Nat'l League B. B. Club). FOR THE BENEFIT OF THE ACTORS FUND OF AMERICA. NEXT SUNDAY AFTERNOON, APR. 13, 1:30 P.M. Prices 50c, 75c, \$1.00. Boxes \$25. On Sale at All Theatres and Ticket Agencies.

CONCERT BY 6 BANDS. WAR CAMP COMMUNITY CHORUS OF 5,000—FAMOUS STARS OF THE STAGE, VAUDEVILLE AND SCREEN IN UNIQUE STUNTS. BASEBALL GAME. ACTORS vs. SONG WRITERS. CAPT. JOHN J. EVERS, K. of C. UMPIRE, AND A GREAT MANY FEATURES TO BE ANNOUNCED.

14th HIPPODROME. 1905 1919. 400th Presentation of the Record-Making Super-Spectacle. "Everything" The Regent of a Thousand Wonders. Street Parade—Saturday April 12 Anniversary Day. GALLA ANNIVERSARY FESTIVAL SUNDAY NIGHT APRIL 13. MATINEE EVERY DAY.

GREENWICH VILLAGE THEATRE. 7th and Broadway. PHONE SPRING 6409. 3rd Month. A Sparkling Satire on Village Life. HOBOHENTALA. The Classic Hindu Drama by Kalidasa. TO-NIGHT AT 8:45. GREENWICH VILLAGE THEATRE. MICRO ITOM. PAUL THEVENAZ. TULLE LINDAHL. JEREMIA HOWARTH. TOSHI KOMORI.

RIVERSIDE B'WAY. 47th St. & Broadway. Concerts Sunday 2:15 & 8:15. Wk. of Apr. 2. ALL-STAR BILL. Eve. 2.00. Overture. 5.00. Riverside Pictorial. 8.00. Howard's Pines. 8.15. Joe & Betty Morgan. 8.30. MELETTE SISTERS. 8.35. LEO DONNELLY. 8.40. Amelia. 9.00. STONE & KALIZ. 9.05. Lenzberg's Harmonies. 9.25. WHITING & FURT. 9.35. FRANKLYN ARDELL. 9.45. JACK NORWORTH. 10.15. J. Rexey & Lorraine Hesters. 10.35. Exit March. 10.40.

COLUMBIA. NEW SHOW EVERY WEEK. How the Ladies and Children do enjoy these Clean, Lively, Beautifully Presented Burlesque Shows! Distinctive Columbia Burlesque has become the Ladies' Fad—It's All Fun, Music, Dancing and Pictorial Beauty! Just What Everybody Likes. 2:30. Wk. 25c to 50c. 5:00. Wk. 25c to 50c. 8:15. Wk. 25c to 50c. 10:15. Wk. 25c to 50c. 10:40. Wk. 25c to 50c. 11:00. Wk. 25c to 50c. 11:30. Wk. 25c to 50c. 12:00. Wk. 25c to 50c. 12:30. Wk. 25c to 50c. 1:00. Wk. 25c to 50c. 1:30. Wk. 25c to 50c. 2:00. Wk. 25c to 50c. 2:30. Wk. 25c to 50c. 3:00. Wk. 25c to 50c. 3:30. Wk. 25c to 50c. 4:00. Wk. 25c to 50c. 4:30. Wk. 25c to 50c. 5:00. Wk. 25c to 50c. 5:30. Wk. 25c to 50c. 6:00. Wk. 25c to 50c. 6:30. Wk. 25c to 50c. 7:00. Wk. 25c to 50c. 7:30. Wk. 25c to 50c. 8:00. Wk. 25c to 50c. 8:30. Wk. 25c to 50c. 9:00. Wk. 25c to 50c. 9:30. Wk. 25c to 50c. 10:00. Wk. 25c to 50c. 10:30. Wk. 25c to 50c. 11:00. Wk. 25c to 50c. 11:30. Wk. 25c to 50c. 12:00. Wk. 25c to 50c. 12:30. 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